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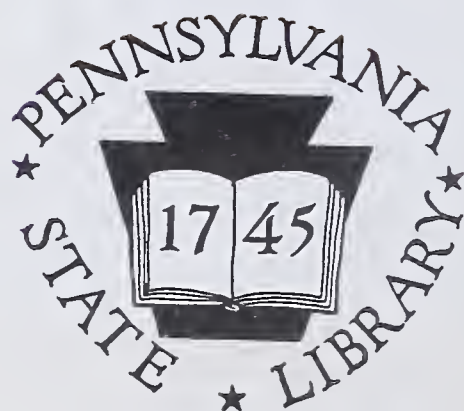
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PITL-14

COMMONWEALTH OF PENNSYLVANIA



AN INQUIRY

INTO THE

HISTORY, AUTHENTICITY AND CHARACTERISTICS

OF THE

SHAKSPERE PORTRAITS;

EMBRACING

MARTIN DROESHOUT'S ENGRAVING, THE CHANDOS PICTURE, THE
JANSSEN, AND OTHERS OF THAT PERIOD;

TOGETHER WITH THE

STRATFORD MONUMENT, ROUBILIAC'S, AND THE ONE IN WESTMINSTER ABBEY.

BY ABRAHAM WIVELL.

"POISE EVERY CAUSE IN THE EQUAL SCALE OF JUSTICE."

London:

CHARLES KNIGHT & CO., LUDGATE STREET.

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1840.

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TO
JAMES SHERIDAN KNOWLES, ESQ.,
 &c. &c. &c.

SIR,

IN thus availing myself of your kind permission to dedicate to you this little work, the result of some research after the genuine Portraits of our immortal Shakspeare, I am afforded the opportunity of expressing my estimation of your genius and talent as a dramatic author.

Forcibly impressed with the conviction, that inasmuch as the Bard of Avon, by his works, gave to dramatic literature a new character in his times, so over the stage and the present era has been thrown, by your productions, an additional lustre, brilliant as it will be lasting:

I have the honour to be,

Sir,

With the highest respect,

Your obliged Servant,

ABRAHAM WIVELL.

20, CARDINGTON-STREET, HAMPSTEAD-ROAD,
LONDON, JUNE, 1840.

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AN INQUIRY,

&c. &c.

WHEREVER the name of Shakspeare has been the topic of literary disquisition it has undoubtedly been held in higher estimation than that of any other *dramatic* author. His works have furnished more materials for the players, painters, sculptors, engravers, lecturers, and printers, than the productions of any other writer. We have therefore to regret that so much uncertainty should exist regarding the authenticity of any one of those portraits of the Bard which, it is asserted, were executed in his lifetime, and have been offered and vended as likenesses of him. It is with the view of reclaiming the most authentic of these portraits from the numerous *fabrications* that this inquiry into their history has been attempted.

In comparing the generality of Portraits of the period of Elizabeth* and James with those of the reign of Charles I., a vast superiority of talent is displayed in the latter, which may be attributed to the number of foreign artists, of whom Van Dyke was one, who came and settled here. The English engravers were also inferior to the foreign, excepting Martin Droeshout, the *Dutchman*, whose portrait of Shakspeare is not equal in merit to the works of our native talent produced a few years after him. Mr. George Steevens has designated Droeshout “a most abominable imitator of humanity;” which is contrary to the opinion

* The best painters of portraits were Isaac Oliver, Nicholas Hilliard, Frederigo Zuccherro, Mark Gerards or Garrard, John Rebitot, F. Quesnel, Paul Van Somer, George Jamesone, and Francis Porbus, the younger.

of Ben Jonson, who perhaps considered that artist's work of as much importance as we of the present time the productions of our first-rate engravers.

It is worthy of remark that Shakspeare himself has drawn but few of his illustrations from the Arts, which may in a degree account for the great research his admirers have had after an original portrait of him. The only instance of Shakspeare alluding to portraits, that has come to my knowledge, is in the meeting of Hamlet with his mother in the closet scene, and his only notice of sculpture is in the Winter Tale ; but the most remarkable circumstance regarding his own portraits is the total absence of any mention of them in *print* during the period of his life.

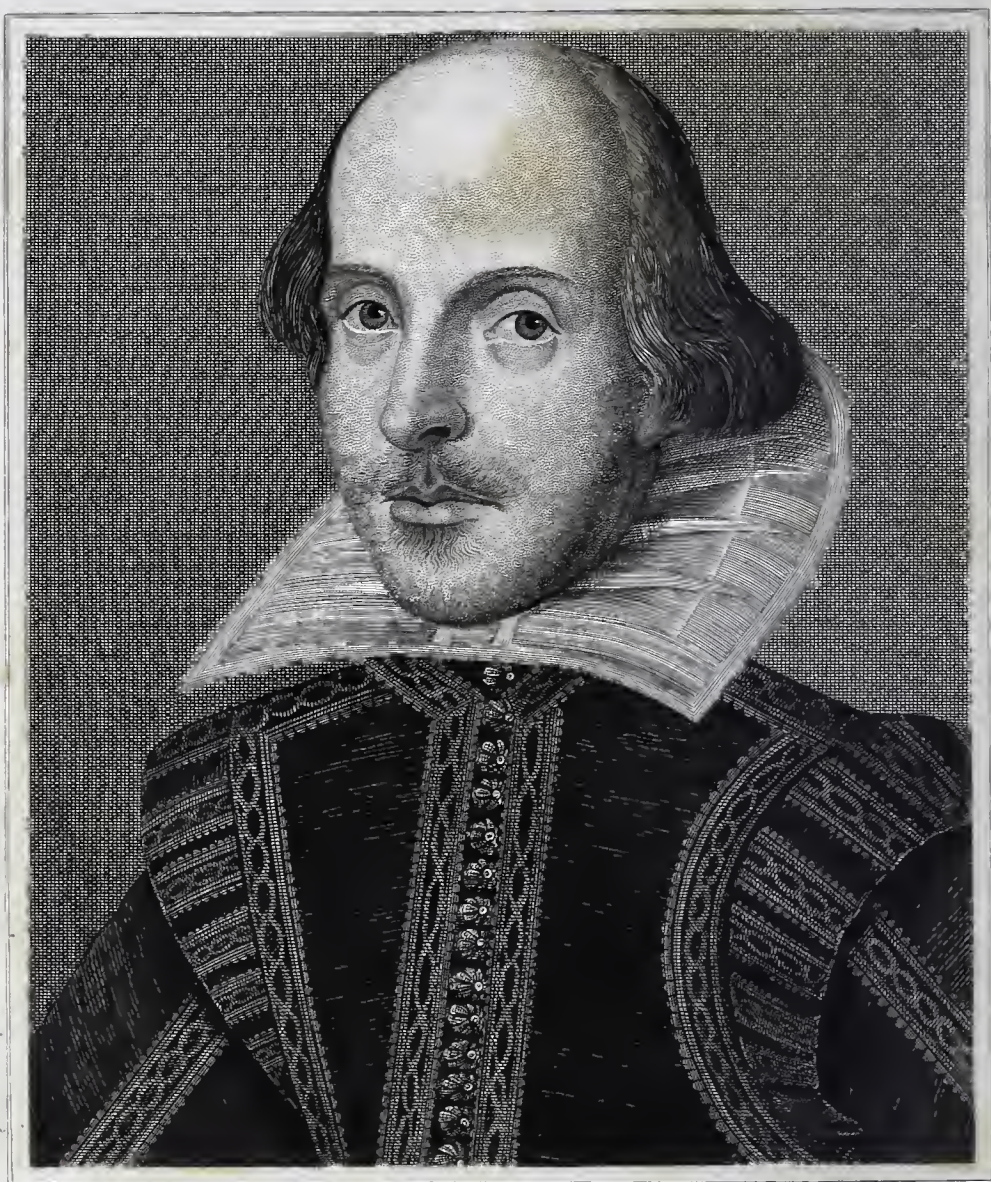
The monumental effigy of Shakspeare, erected in the Holy Trinity Church at Stratford-upon-Avon, was first noticed by Leonard Digges, the poet, in some verses which appeared in the first folio edition of Shakspeare's Works, in 1623.

Next is the picture of Shakspeare at Stowe, the property of His Grace the Duke of Buckingham. It was first spoken of as an original of the poet, 52 years after he had been entombed.

In 1725 appeared the picture supposed to be painted by Zoest ; and, in 1770, the portrait by Cornelius Janssen, painted in 1610, when the poet was in his 46th year ; both dates are painted upon the back-ground, without mention of the name of either the painter or poet. Then came the Felton Shakspeare in 1792, which, like the Janssen picture, created considerable interest in the literary world. And the last claiming our serious attention is the miniature of the poet belonging to Sir James Bland Burgess, published in 1818.

The remaining portion of this series of heads, under the title of "Shaksperes," comes within the denomination of *aliases*, as

" Each in its turn has play'd many a part."



C. Picart's

MARTIN DROESHOUT.

Seven years after the demise of Shakspere, his works were published in one volume, folio. Ben Jonson furnished the dedication and introduction to the work, with some commendatory verses subjoined to Martin Droeshout's engraving, as follow :—

“ This figure, that thou here seest put ;
 It was for gentle Shakespeare cut ;
 Wherein the Graver had a strife
 With Nature, to out doo the life ;
 O, could he but have drawn his Wit
 As well in Brasse, as he hath hit
 His face ; the Print would then surpasse
 All, that was ever writ in brasse.
 But since he cannot, Reader, looke
 Not on his Picture, but his Booke.—B. J.”

It would seem, from these words, that Jonson was satisfied of the likeness to Shakspere, since, on an occasion like this, he would hardly have ventured to assert what it was in the power of his readers to contradict.

There is reason to believe that the *Shakspere* by Droeshout is the first of that artist's works in this kingdom. It has been observed that he seems to have pleased so little here in his art, that there are not above six or seven heads of his workmanship to be found in the country during his residence of twenty years. I am disposed to believe that Droeshout was the only artist consulted in forming the Shakspere, because we ought to admit Jonson's words in evidence :—
 “ The graver had a strife with Nature,” and that—
 “ He has hit his *face*.” The only supposition to the contrary is in the *Microcosmos* of John Davies, of Hereford, 4to. 1605, p. 215, where, after having indulged himself in a long and severe strain of satire on the vanity and affectation of the actors of the age, he subjoins :—

“ Players, I love you and your qualitie,
 As ye are men that pass time not abus’d :
 And some I love for *painting, poesie*.—W. S. R. B.”

The reader will observe from the initials in the margin of these lines, that William Shakspeare and Richard Burbage are the persons alluded to. I find in a very interesting work, entitled, “New Facts regarding the Life of Shakspeare,” compiled by *X. P. Z.* Collier, F. S. A.,* that “it is a feature in the character of Burbage, that he was a painter as well as an actor.” This fact is confirmed by an epitaph upon him by his contemporary, Thomas Middleton, the dramatist, which I found in a MS. miscellany of poetry belonging to the late Mr. Heber ; the collection appears to have been made about the year 1630, and the epitaph runs thus :—

“ Astronomers and star-gazers this year
 Write but of foure eclipses—five appeare :
 Death interposing Burbage, and there staying,
 Hath made a visible eclipse of playing.

“ Tho. Middleton.”

The only known picture, painted by Burbage, is of *himself*, and is deposited in Dulwich Gallery. I suspect the face to have been repainted by an unskilful artist. It is much out of drawing, and of a bad colour.

With respect to the identical portrait of Shakspeare, painted by Burbage, there is no knowing which is the one, since owners of most Shaksperes claim theirs to be by him.

It is important to observe, that Droeshout’s print was made to embellish the folio editions of Shakspeare’s Works of 1623, 1632, 1664, and 1685, without any rival portrait : the engraved head by W. Marshall, prefixed to the small edition of Shakspeare’s Poems published in 1640, and the one by Faithorne in 1655, were copied from the Droeshout print.

* Published by T. Rodd, 1835.



FRONT AND PROFILE
OF THE
MONUMENTAL BUST OF SHAKSPEARE.



BEHOLO THIS MARBLE. KNOW YE NOT
THE FEATURES ? HATH NOT OFT HIS FAITHFUL TONGUE
TOLD YOU THE FASHION OF YOUR OWN ESTATE,
THE SECRETS OF YOUR BOSOM ? HERE THEN, ROUND
THIS MONUMENT WITH REVERENCE WHILE YE STANO,
SAY TO EACH OTHER—THIS WAS SHAKSPEARE'S FORM ;
WHO WALK'D IN EVERY PATH OF HUMAN LIFE,
FELT EVERY PASSION ; AND TO ALL MANKIND
DOTH NOW, WILL EVER, THAT EXPERIENCE YIELD
WHICH HIS OWN GENIUS ONLY COULD ACQUIRE.

AKENSIDE.



Engraved by Thompson, from Drawings by E. Blore.

For the use of the above Wood Cuts I am indebted to Mr. Britton.

THE MONUMENT AT STRATFORD- UPON-AVON.

The monumental bust of Shakspeare, in the church of the Holy Trinity, Stratford-upon-Avon, in Warwickshire, is the second worthy of notice, on account of the following lines, by Leonard Digges, a contemporary of our poet : the verses appeared in the folio, with the print by Droeshout.

“ Shakespeare, at length thy pious fellows give
The world thy workes : thy workes, by which outlive
Thy tombe, thy name must : when that stone is rent,
And time dissolve thy Stratford monument,
Here we alive shall view thee still. This booke,
When brasse and marbles fade, shall make thee looke
Fresh to all ages.”

The exact time of the erection of this monument is unknown. It was probably done at the expense of the poet's relatives, or executor, Dr. John Hall. The bust was coloured to resemble *nature*, until 1793, when Mr. Malone conceived *it* imitated so abominably, that he had the figure painted white, for which act he was satirized in a stanza written in the album of the church :

“ Stranger, to whom this monument is shown,
Invoke the poet's curse upon Malone,
Whose meddling zeal his barbarous taste betrays,
And daubs his tombstone as he marr'd his plays.”

The following is inscribed on his monument :—

“ Judicio Pylum, genio Socratem, arte Maronem,
Terra tegit, populus mæret, olympus habet.
Stay, passenger, why goest thou by so fast ?
Read, if thou canst, whom envious death hath plast
Within this monument, Shakspeare, with whome
Quick Nature dide ; whose name doth deck this tombe
Far more then cost ; sieh all that he hath writt
Leaves living art but page to serve his witt.

Obiit Ano. Doi. 1616. ætatis 53. die 23 Ap.”

Near the wall, where his monument is erected,

lieth a plain freestone, underneath which his body is buried, with this epitaph, made by himself a little before his death :—

“ Good friend, for Jesus’ sake forbear
To digg the dust encloased heare.
Bleste be the man that spares these stones,
And curst be he that moves my bones.”

“ He was the best of his family ; but the male line is extinguished. Not one, for fear of the curse aforesaid, dare touch his gravestone, though his wife and daughters did earnestly desire to be laid in the grave with him.”*

In the diary of Sir William Dugdale, published in or about the year 1827, it is stated that “ John Combe’s monument, at Stratford-sup’-Avon, and Shakespeare’s, were made by one Gerard Johnson.” The sculptor resided in the city, somewhere in the ward of *St. Thomas the Apostle*. The certificate concerning him is as follows :—

“ *Garratt Johnson*, and Mary his wyffe, houshold-ers ; a *Hollander*, born at Amsterdam ; a tombe maker ; 5 sonnes, aged 22, 11, 10, 6, 4, and 1 daughter, aged 14, all born in England ; 26 years resident ; a Denizen ; Englishe church ; 4 jurnimen, 2 prentizes, and 1 Englishman at work ; no servant.”

In W. Taylor’s historical and descriptive account of St. Saviour’s church, Southwark, (1833,) is the following notice of a monument to John Trehearne, gentleman porter to King James the First.

“ This monument is a good specimen of the period in which it was erected, the heraldry well painted, and the figures are interesting illustrations of the costume of the time ; the right hand of the male figure is gone,† and the whole is in a state of rapid decay.”

* Vide “ Traditionary Anecdotes of Shakespeare,” pp. 11, 12. T. Rodd, 1838.

† The original hand is replaced.



Shakspeare.



Trehearne was gentleman porter to Queen Elizabeth, and consequently might have known Shakspeare. However, his monument and that of the poet are evidently by the same sculptor.* The whole is coloured according to the description given of Shakspeare ; the dress is a *scarlet doublet*, over which is a loose black gown without sleeves, trimmed with light fur ; the folds and arrangement of the whole are such as might be taken for the figure of the *poet*, was the head of *his* but placed in the room of Trehearne's. The *modelling* of the head and features is superior in some degree to that of the poet, and gives a just idea of the effect of what Shakspeare's might have been before Malone repainted it with *white*. There is one particular point worthy of notice in Trehearne's *white cuffs*, which closely resemble those of the bust of the poet, and also those of the engraving by Marshall, more particularly with respect to the *points* or *white rays*† *springing from the wrist*, which are *gilt* in the *bust* of Trehearne. The eyebrows of this figure are painted without any projection by the hand of the sculptor, as was the case with the poet's, which last, as they now appear *white*, must have suffered in their resemblance to the life. "It is," as Mr. Boaden terms it, "not too good for a native sculptor. The contour of the head is well given, the lips are very carefully carved, but the eyes appear to me to be of a very poor character ; the curves of the lids have no grace, the eyes themselves have no protecting prominences of bone, and the whole of this important feature is tame and superficial. The nose is thin and delicate, like that of the Chandos head ; but I am afraid a little curtailed, to allow for

* I am also of opinion that the monumental effigy of Camden, in Westminster Abbey, was sculptured by Gerrard Johnson.

† These *points* or *rays* are also introduced in the *frill* round the neck of the head by Droeshout.

an enormous interval between the point of it and the mouth, which is occupied by very solid mustachios, curved and turned up, as objects of some importance in that whiskered age. However, with all abatements as to the skill of the artist, who was neither a Nollekens nor a Chantrey, and who was so conscious of the importance of his task that this must always be regarded as a pleasing and faithful, if not a flattering* resemblance of the poet,"—

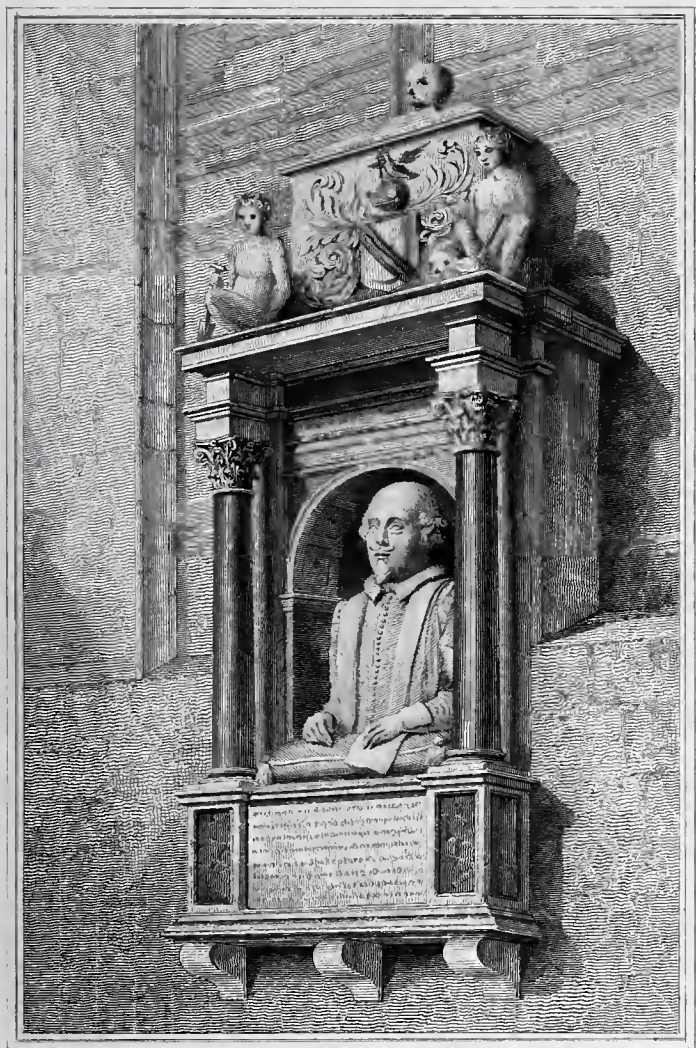
“ Whose excellent genius
Opened to him the whole art of man—
All the mines of fancy,
All the stores of Nature,
And gave him power, beyond all other writers,
To move ! astonish ! and delight mankind ! ”

The figure is represented in the attitude of inspiration, with a cushion before him, a pen in his right hand, and his left resting upon a scroll.† The bust is fixed under an arch, between two Corinthian columns of black marble, with gilded bases and capitals supporting the entablature, above which, and surmounted by a death's head, are carved his arms ; and on each side is a small figure in a sitting posture, one holding in his left hand a spade, and the other, whose eyes are closed, with an inverted torch in his left hand, the right resting upon a scull, as symbols of mortality.

The bust, when in its original state, represented the eyes of a light hazel, and the hair and beard

* It would be almost an endless task to notice the many inconsistencies which *unprofessional* critics on art sometimes advance : the above case is in point, for we cannot be taught to believe that the several *defects* in the *feature* alluded to by Mr. Boaden can in any way contribute to a *flattering resemblance of the poet*, when we are totally at a loss to ascertain which portrait has done justice to his features.

† Mr. Vertue, the engraver, executed a plate of the monument, but copied the head of the figure from the Chandos picture ; a circumstance rather singular, as the bust at that time was in its original colour.



in malleis s. m. p.

auburn. The dress consisted of a scarlet doublet, over which was a loose black gown without sleeves : the lower part of the cushion before him was of a crimson colour, and the upper part green, with gilt tassels, &c. As to “ the enormous interval between the point of the nose and the mouth,” this is common in nature : I have observed it in Mr. Liston, the comedian, and in Sir Walter Scott. The *os nasi* is too compressed. The under part of the *aliæ*, below the nostrils, common in nature, is deficient. The *septum* of the nose is not too far from the mouth, the deficiency lies in the *aliæ* and the nostrils being in a degree too near the eyes, as also is the *zygomaticus major* connected with the *aliæ*.

The ensuing lines are reported as the production of Lucien Bonaparte, when on a visit to the birth-place of the poet :—

“ The eye of genius glistens to admire
How memory hails the sound of Shakspeare’s lyre :
One tear I’ll shed, to form a crystal shrine
Of all that’s grand, immortal, and divine.”

Lines upon Shakspeare’s Monument, by Milton, 1630.

“ What needs my Shakespeare for his honour’d bones
The labour of an age in piled stones?
Or that his hallow’d reliques should be hid
Under a starry-pointing pyramid?
Dear Son of Memory, great heir of Fame,
What need’st thou such weak witness of thy name?
Thou in our wonder and astonishment
Hast built thyself a live-long monument:
For whilst to th’ shame of slow-endeavouring Art
Thy easy numbers flow, and that each heart
Hath from the leaves of thy unvalued book
Those Delphic lines with deep impression took,
Then thou our fancy of itself bereaving
Dost make us marble with too much conceiving;
And so sepulcher’d in such pomp dost lie,
That kings for such a tomb would wish to die.”

WM. MARSHALL'S ENGRAVING.

In 1640, Shakspeare's poems were published in a small book with his portrait, a copy of Droeshout's engraving reversed, with the introduction of a *mantle* over one shoulder, and the left hand holding a laurel branch. A variety of opinions have been advanced in support of the engraving being done from a different original, but without the slightest proof of its being so. The body dress is free from ornament, occasioned, as I suspect, to save trouble in the engraving.

Mr. Granger, in his catalogue of portraits, mentions one of Shakspeare, engraved by John Payne, in which the poet is "*represented with a laurel branch in his left hand,*" but all inquiries have never established the truth of this ; and, perhaps, it is confounded with the one by W. Marshall. I imagine this engraver to have done his work either from the print by Droeshout, or from the same authority.

W. Marshall's engraving is very scarce. I never heard of more than two impressions, one of which was in the possession of T. Wilson, Esq. in 1828.



*This Shadowe is renowned Shakespear's: Soule of th' age
The applause: delight: the wonder of the Stage.
Nature her selfe, was proud of his designes
And joy'd to weare the dressing of his lines.
The learned will Confesse, his works are such,
As neither man, nor Muse, can prayse to much.
For ever live thy fame, the world to tell,
Thy like, no age, shall ever paralell*
w. m. sculpsit.

From the Edition of his Poems. 1610.



*The Fates decree, that tis a mighty wrong
To Woemen Kinde, to have more Greife, then Tongue
Will: Gilbirtson: John Stafford excud.*

Eng^d by R. Sawyer from the Original in the Possession of J. Feild Esq^r

W. FAITHORNE'S ENGRAVING.

In 1655, Shakspeare's *Tarquin and Lucrece* was published, with a *portrait* of the author, supposed to have been executed by W. Faithorne. However, this engraver, like Marshall, has done his work from the Droeshout head, but more correctly.

I was present at a sale of books and engravings at Mr. Sotheby's, when the original edition of *Tarquin and Lucrece*, with the portrait, was disposed of for the sum of three pounds and nineteen shillings. It is a curious coincidence, that no more than two copies of this print, like Marshall's, have ever come to light.

Faithorne's production has been copied in the most faithful manner by R. Sawyer, for Mr. H. Rodd, bookseller, which plate has since become the property of Mr. Evans, printseller, Great Queen Street.

CHANDOS PICTURE.

In 1709, Mr. Rowe published an edition of Shakspeare's works, accompanied with the first engraved portrait by Michel Van der Gucht, from the renowned Chandos picture, which I have now to describe, without reference to the superficial matter so industriously contributed towards it within the last century.

"Mr. Walpole," adds Mr. Granger, "informs me, that the only original picture of Shakspeare is that which belonged to Mr. Keck, from whom it passed to Mr. Nicoll, whose only daughter married the Marquis of Carnarvon" (now Duke of Chandos).

"In the manuscript notes of the late Mr. Oldys, this portrait is said to have been 'painted by old *Cornelius Jansen*.' 'Others,' he adds, 'say, that it was done by *Richard Burbage*, the player;' and, in another place, he ascribes it to '*John Taylor*, the player.' This Taylor, it is said, in *The Critical Review* for 1770, left it by will to Sir William D'Avenant. But, unluckily, there was no player of the Christian and surname of John Taylor cotemporary with Shakspeare. The player of that period was Joseph Taylor. There was, however, a *painter* of the name of John Taylor, to whom, in his early youth, it is barely possible that we may have been indebted for the original portrait of our author; for, in the Picture Gallery at Oxford, are two portraits of Taylor, the water poet, on each of which is '*John Taylor, pinx. 1655*.' There appears some resemblance of *manner* between these portraits and the picture of Shakspeare in the Duke of Chandos's collection. That picture (I express the opinion of Sir J. Reynolds) has not the least air of Cornelius Janssen's performances."



The inference to be drawn from these accounts is, that as John Taylor could *not* have painted Shakspeare, Joseph Taylor the player might have left the portrait to *Sir William D'Avenant*, who was Shakspeare's godson. We may then admit that Richard Burbage was the painter of it.

John Taylor was nephew to Taylor the Water-poet, whose portrait and his uncle's are those alluded to as being in the Picture Gallery at Oxford. They were there placed by the painter in 1655, the year after the uncle's decease, whose age was 74.

“ That this picture was once in the possession of Sir William D'Avenant, is highly probable; but it is much more likely to have been *purchased* by him from some of the players, after the theatres were shut up by authority and the veterans of the stage were reduced to great distress, than to have been bequeathed to him by the person who painted it, in whose custody it is improbable that it should have remained. Sir William D'Avenant appears to have died insolvent. There is no will of his in the Prerogative Office; but administration of his effects was granted to John Otway, his *principal creditor*, in May, 1668. After his death, Betterton, the actor, bought it, and while in his possession it was engraved by *Van der Gucht*. Betterton made no will, and died very indigent. He had a large collection of portraits of actors, in crayons, which were bought at the sale of his goods, by Bullfinch, the printseller, who sold them to one Mr. Sykes. The portrait of Shakspeare was purchased by Mrs. Barry, the actress, who sold it afterwards for forty guineas to Mr. Robert Keck. In 1719 an engraving was made from it by Vertue; a large half-sheet. Mr. Nicoll, of Colney Hatch, Middlesex, having married the heiress of the Keck family, this picture devolved to him; and while in his possession it was, in 1747, engraved by Houbra-

ken, for Birch's *illustrious heads*. By the marriage of the Duke of Chandos with the daughter of Mr. Nicoll, it became his Grace's property."

Mr. Malone states, that "when occupied on his life of Dryden, he discovered the portrait which that poet possessed of Shakspeare, painted by Kneller, to be done from the Chandos picture, and is now in the possession of Earl Fitzwilliam, at Wentworth Castle^x: Mr. Malone conjectures that the following lines, by Dryden to Kneller, must have been written between 1683 and 1692:—

"Shakspeare, thy gift, I place before my sight,
With awe I ask his blessing as I write;
With reverence look on his majestic face,
Proud to be less, but of his godlike race;
His soul inspires me, while thy praise I write,
And I like Teucer under Ajax fight:
Bids thee, through me, be bold; with dauntless breast
Contemn the bad, and emulate the best:
Like his, thy critics in the attempt are lost,
When most they rail, know then they envy most."

It is said that Sir Joshua Reynolds painted a copy of the original in 1770 for Bishop Newton, and, at the same time observed, that "*whatever person it was designed for, it might have been left, as it now appears, unfinished*." With respect to the copy, Mr. Boaden, Malone, and others are of opinion that Sir Joshua was not a faithful copyist," perhaps *intentionally* in this case; but that Sir Joshua Reynolds had not the *gift of imitation* is an error in judgment. Mr. Steevens corroborates Sir Joshua's account of the wretched state of the portrait up to 1793, and in an advertisement prefixed to the edition of the poet's works then published, describes it as follows:—

"The reader may observe that, contrary to former usage, no head of Shakspeare is prefixed to the edition of his plays. The undisguised fact is this:—*The only portrait of him that even pretends to authenticity, by*

^x"*Wentworth House*", it should be. Edward Dargy, in his '*Picturesque Tour*', mentions this picture of Shakspeare as a reputed original. Published in 1825.

means of injudicious cleaning or some other accident, has become little better than the shadow of a shade." And again, "there is no feature or circumstance on the whole canvass that can with minute precision be delineated."

In 1783 Mr. Ozias Humphrey made a copy in crayons* of the Chandos head, to the back of which Mr. Malone affixed the following note:—"The original having been painted by a very ordinary hand, having been at some subsequent period painted over, and being now in a state of decay, this copy, which is a faithful one, is, in my opinion, invaluable. Mr. Humphrey thinks that Shakspeare was about the age of forty-three when this portrait was painted, which fixes its date to the year 1607.—EDMOND MALONE, June 29, 1784."

The original picture is twenty-two inches long and eighteen broad.

Mr. Malone had three copies of the said portrait by eminent masters. This avowal produced the annexed *jeu d'esprit*:—

"I know our Shakspeare's gentle face :
The reason why you'll plainly see :
His picture 'long'd to Chandos' Grace ;
Of which I've got rare copies three."

I have seen a great number of copies in *oil* and in *crayons* done before the existence of Malone. One is in the possession of Thomas Shakspeare, of Ranelagh Street, Pimlico, and has been in the family more than a century.

When Vertue engraved from the Chandos picture in 1719, his work varied materially both in the face and character of the *dress*, as he chose to substitute the costume of a portrait of James the First. The

* Mr. Boaden had a plate engraved from the above copy, which exhibits but little of its character.

engraving represents the contrary view of the *original*. It is embellished with the following lines :—

“ Shakspeare ! such thoughts inimitable shine
 Drest in thy words, thy fancy seems divine.
 'Tis Nature's mirror, where she views each grace,
 And all the various features of her face.”

As to the real state of the picture when in the hands of Vertue, we know nothing. His engravings from the portrait are evidence of its being unsatisfactory, either as unfinished or in an injured state. However, on my visit at Stowe in 1827, I inspected the picture and found it as fresh to all appearance as if it had been just turned from the painter's hands, and fully answered the common remark of “ seeing an old friend with a *new face*.”

The Duke of Buckingham had previously engaged Mr. Cooper to engrave the picture as private property, consequently I was not permitted to have another plate, but, from the knowledge I had gained from the several copies, I was enabled to make a drawing from recollection, with the assistance of Houbraken's print, to resemble the picture in its present state, which drawing has been well engraved by Mr. John Cockran. Since which, Mr. C. Knight, publisher of the pictorial edition of Shakspeare, has had a drawing done from the picture, which has been engraved by Mr. Scriven.

According to the accounts given of the state of the original picture at different periods, it must have been recently repainted : I therefore set a greater value upon the engraving by Houbraken, and other copies done in oil colours and in crayons as far back as eighty years.



A SUPPOSED PORTRAIT BY ZOEST OR SOEST.

About the year 1725, a mezzotinto of Shakspeare was produced by Simon, from a portrait then in the possession of T. Wright, painter, in Covent Garden. The earliest known picture, painted by Zoest in England, was done in 1657, so that, if he ever painted a Shakspeare, it must have been a copy. I traced the said picture in 1827 as being in the possession of Mr. Douglas, No. 1, Prospect Place, St. George's Fields. But, Mr. Douglas informed me that the present possessor was Sir John Lister Raye, Bart., of the Grange, near Wakefield, Yorkshire, to whom it was sold for four hundred pounds; that the picture had been in Mr. Douglas's family about sixty years, and while in his father's possession Garrick and Sir Joshua Reynolds admired it: and that the artist offered as many guineas for it as would cover the canvass. But, we are in the dark as to what induced Sir Joshua to offer so large a sum. If painted by Zoest, it was not an original Shakspeare; and the question would then be, by whom was it painted? In my opinion it was done by Rubens, and that he might have painted it from himself early in life, which is a reason for the high price offered by Sir Joshua Reynolds. Mr. Northcote, the painter, agreed with me that the picture might be *painted by Rubens*. The picture is also noticed in the account of the Shakspeare monument, in Westminster Abbey, and in that of the statue by Roubiliac.

THE MONUMENT IN WESTMINSTER ABBEY.

The plays of Shakspeare having been much acted from the earliest appearance of Garrick upon the London stage, Mr. Fleetwood and Mr. Rich, masters of the two theatres, generously gave the benefit of a play towards erecting a monument to the memory of the bard, under the direction of the Right Hon. the Earl of Burlington, Dr. Mead, Mr. Pope, and Mr. Martin. A monument was accordingly set up in Westminster Abbey, the Dean and Chapter contributing their part to this public work by freely giving the place for it. The design of it was made by Mr. Kent, a painter and architect, and executed by Mr. Scheemakers, statuary ; and it is admired as one of the finest performances of the kind. The first print of the monument appeared in 1742. The *plaster of Paris* heads of the poet which are sold by the Italian hawkers are done from this statue.

Garrick, in 1768, presented a copy of the monument, and his own likeness by Gainsborough (a whole length), to the Corporation of Stratford.

It is difficult to trace the resources of Mr. Kent's materials for the head of Shakspeare. It is the most like the Chandos head about the hair, and the picture *supposed* by *Zoest*. The last painting is again noticed in the following page.





THE STATUE OF SHAKSPERE, BY L. F. ROUBILIAC,

Was done expressly for Mr. Garrick, in 1758, at the price of three hundred guineas. The head, like that of the Westminster Abbey monument of the poet, was modelled from the *Chandos* picture and the engraving by *Simon* from the painting supposed by *Zoest*.

According to Mr. Garrick's will, the statue has, since Mrs. Garrick's death, been placed in the hall of the British Museum. A cast from the statue is erected over the fire-place in the rotunda of Drury Lane theatre. And, in 1839, the Marquis of Lansdowne had an excellent copy of the bust executed in marble by Mr. Francis, the sculptor.

The portrait of Roubiliac, forming the model of Shakspeare intended to illustrate this page, was painted by Adrien Carpentiers, and engraved by W. Holl. The subject is one of the best samples of English art.

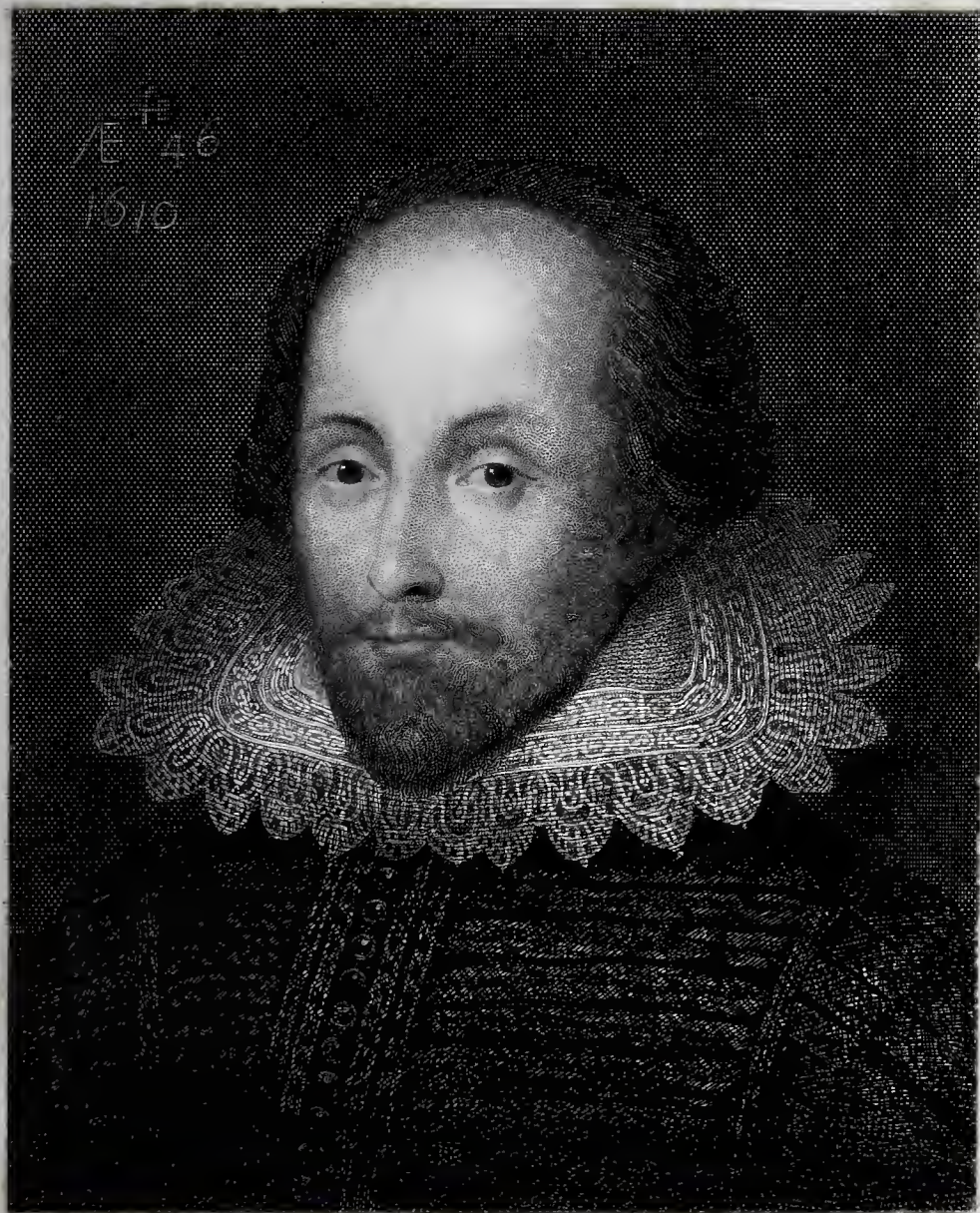
THE PICTURE BY CORNELIUS JANSSEN.*

In the year 1770, the play of King Lear was published by White, in Fleet Street, as a specimen of what the editor intended with respect to the whole of Shakspeare's works. Prefixed was a very delicate mezzotinto, by R. Earlom, of a head as the *author*, from a picture in the possession of Charles Jennens, Esq., of Gopsal, in Leicestershire. On the plate was engraved Cornelius Janssen as the *painter*, by whom there was no doubt of its having been done. The

* Cornelius Janssen was born at Amsterdam in 1590. After obtaining considerable credit in his own country, he came to England in 1618. (*Vide Pilkington's Dictionary of Painters.*) The Shaksperian commentators have not been able to discover any notice of Janssen's appearance in this country in the lifetime of Shakspeare. Hence arises a mystery as to the validity of the portrait. However, we are not to urge this as a decided proof, as Shakspeare might have appeared at Amsterdam in the year the picture was painted, in 1610. It has all the appearance of being a juvenile production of the artist."

Mr. Croker of the Admiralty has in his possession a portrait, which, to all appearance, is a copy of the Janssen picture of a modern date. It is painted upon a regular *three-quarter canvass*, which I apprehend was not in use in the lifetime of Janssen. Mr. Croker bought the picture from Mr. Swaby, a dealer, of Wardour Street, who obtained it shortly after some houses had been pulled down near the site of old Suffolk Street, in one of which the picture was discovered hidden behind a panel in a state of comparative filth and decay.

There is another of these portraits in the possession of W. Staunton, Esq., of Longbridge, Warwickshire. It had been in his family for fifty years up to 1827. In all probability it was painted about the time of the publication of King Lear, in 1770. These paintings are upon canvass of larger dimensions than the *original*, which is upon wood.



picture was ultimately bought by Mr. Woodburn,* (a dealer in paintings,) of Mr. Spackman, at which time it was in very bad condition. There was an inscription on the *frame* above the head, on which Mr. Boaden observes, that when the picture was the property of Mr. Jennens, the words UT MAGUS were upon it—which is a mistake, those words were engraved upon Earlom's plate; which indeed apply very personally to Shakspeare. The two words are extracted from the famous epistle of Horace to Augustus, the first of the Second Book; the particular passage is this:—

“ Ille per *extentum fanem* mihi posse videtur
Ire poeta; meum qui pectus inaniter angit,
Irritat, mulcet, falsis terroribus implet,
Ut Magus; et modo me thebis, modo ponit Athenis.”

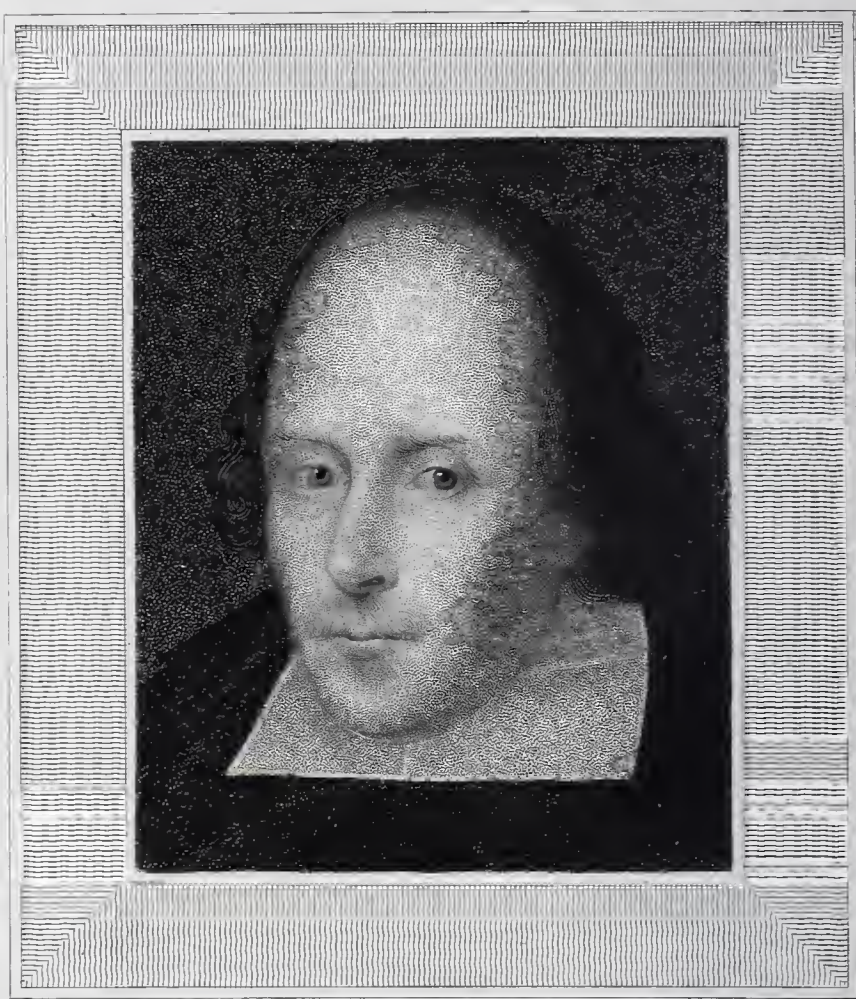
Mr. Woodburn, to the best of his recollection, says the words on the frame were—“ *William Shakspeare.*” I have since seen the portrait at the residence of her Grace the Duchess of Somerset. Its resemblance to the Droeshout head is striking, except the space between the mouth and the nose. The inscription upon the back-ground signifies the age of the person to be 46 in 1610, the year in which Shakspeare was of that age.

* Mr. Woodburn furnished me with the following memorandum, —“ The portrait of Shakspeare, now in the possession of the Duke of Somerset, formerly belonged to Prince Rupert; he left it with the rest of his collection, to his natural daughter, Ruperta, who married Emmanuel Scroopes Howes, Esq., the descendants of whom sold the whole of the pictures to Mr. Spackman, a picture dealer, from whom my father purchased it and some others; he kept it probably two years in his possession, and sold it to the Duke of Hamilton, who gave it, with his other pictures in town, to his daughter, the present Duchess of Somerset.”

THE SHAKSPERE GALLERY, PALL MALL.

The fourth of these public monuments of Shakspeare is in Alto Relievo, designed and executed by J. Banks, R. A. It represents the poet seated between the dramatic muse and the genius of painting, who is pointing to him as the proper subject for her pencil. The design is finely conceived, and is one of the best specimens of English art. Mr. Banks appears to have taken the head of the Chandos picture for his model. A large plate of the monument was engraved, and published by Messrs. Boydell, 1796, as a frontispiece to their large work representing the principal scenes of the poet's dramas, entitled the "Shakspeare Gallery." Mr. Northcote's picture of the smothering of the two princes in the Tower gave rise to that series of paintings.





MR. FELTON'S PORTRAIT.

It is important to observe, that up to 1790 we have no intimation of any attempt at fabricating portraits of Shakspeare. His admirers were content with the numerous copies of the Chandos head, and the plaster busts taken from the monument in Westminster Abbey, leaving the future generation to have more faith in the likeness of the Droeshout print, and the Stratford monument.

The portrait here described made its appearance in the fourth exhibition and sale by private contract, at the European Museum, King Street, St. James's Square, in 1792, under "No. 359. A curious portrait of Shakspeare, painted 1597." Mr. Felton had bought it for five guineas, and afterwards urging some inquiry concerning the place it came from, Mr. Wilson the conductor of the museum gave him these particulars :—"The head of Shakspeare was purchased out of an old house, known by the sign of the Boar's Head,* in Eastcheap, London, where Shakspeare and his friends used to resort, and, report says, was painted by a player of that time, but whose name I have not been able to learn."

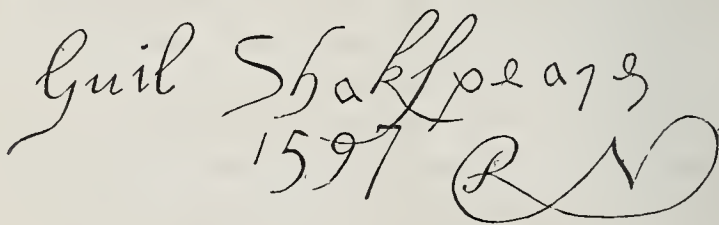
Mr. Wilson assured Mr. Steevens that this portrait was found between four and five years ago at a broker's shop in the Minories, *by a man of fashion, whose name must be concealed*; that it afterwards came (attended by the Eastcheap story, &c.) with a part of that gentleman's collection of paintings to be sold at the European Museum.

* Mr. Boaden has explained that the above account cannot be relied upon as truth, as the Boar's Head tavern was destroyed by fire in 1666, and although the spot has been rebuilt upon, the latest owners of the premises have no recollection of the picture.

Mr. Richardson, a printseller, of Castle Street, Leicester Square, communicated to Mr. Steevens that he had seen the portrait in Mr. Felton's possession, and it was considered the original from which Martin Droeshout engraved his plate. Mr. Steevens inspected the picture, and the following was published on its supposed originality :—"Several unquestionable judges have concurred in pronouncing that the plate of Droeshout conveys not only a general likeness of its original, but an exact and particular one as far as this artist had ability to execute his undertaking."

"This portrait is not painted on *canvass*, like the Chandos head, but on *wood*. Little more of it than the entire countenance and part of the ruff is left, for the panel having been split off on one side, the rest was curtailed and adapted to a small frame. On the back of it is the following inscription, written in a very old hand :—'Guil. Shakspeare, 1597, R. N.'"

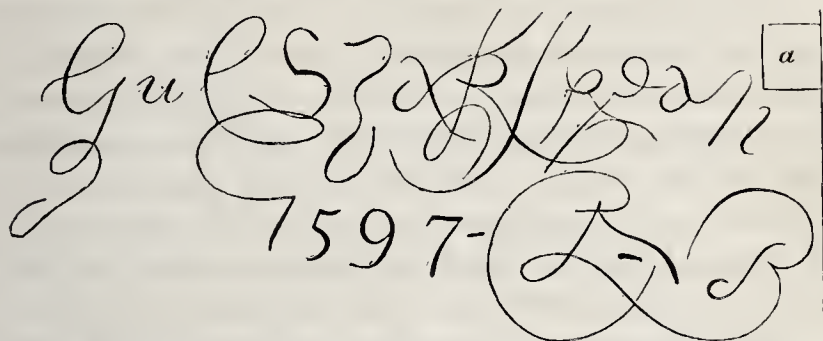
Mr. Steevens reports that he believed the picture † and the writing on its back were executed in the time of Elizabeth. Under that impression he employed Mr. Joshua Boydell to make a copy. Of the writing, Mr. Steevens published what he termed a fac simile, but it was upon a reduced scale and far from being correct, according to the copy which I gave to the public in 1827. The difference is seen in the two.



* I have lately been informed by a friend that curiosity has led so many persons to inspect the writing, that it has nearly disappeared through rubbing.

† The picture was purchased of Mr. Felton by Mr. Nichol, printer, at the price of 40 guineas. It has been engraved several times.

specimens: the first is by Mr. Steevens. In the following, the letter *a* is placed in a space of the wood where a clamp had formerly been placed.



Mr. Steevens and others have dwelt much upon the story of the Boar's Head, and in a manner not conducive to throw the least light on the picture as having been the property of the landlord of that tavern. Mr. Sloman, who quitted this celebrated public-house in 1767, declared his utter ignorance of any picture on the premises except a coarse daubing of the Gadshill robbery. This circumstance, however, ought not to affect the credit of the picture; for, as the late Lord Mansfield observed in the Douglas controversy, "There are instances in which falsehood has been employed in support of a real fact; and it is no uncommon thing for a man to defend a true cause by fabulous pretences."

But let us look at the indefinite meaning of the words—"The head of Shakspeare was purchased out of an old house, known by the sign of the Boar's Head,"—and we may fairly contend, that as public houses are the resort of hawkers of every description, a dealer of old pictures might have entered the Boar's Head Tavern with the Shakspeare, and there disposed of it to some toper, without the landlord's knowledge. For my own part I have but little faith in the correctness of mere verbal reports, unless established by competent witnesses, of which, we have none in support

of the portrait being a *genuine* Shakspeare ; in this particular, it is on a par with others.

As to the portrait being an original of Shakspeare, I have no reason to doubt it. The picture appears before us in an apparently pure state, though I must confess that the knavery of picture dealers and repairers is so plausible as to make the most able judge of art a dupe to their ingenious deceptions. However, in the *London Literary Gazette* of July 7, 1827, the editor comments upon my account of the Felton picture in these words:—" *We have the most conclusive evidence that the Felton is a forgery ; for it was altered and painted by John Crauch (Cranch). The story about the Boar's Head, &c., is an auctioneer's trick.*" In answer to the editor, I cannot easily yield to his report as *correct*, on the ground of his having been in a manner rather intimately acquainted with most of the admirers of the Felton Shakspeare from its first discovery, a period of 40 years, without his ever before admitting the fact, if *fact* it be, that *Cranch* was the *fabricator*. Cranch was painter of the unique picture of the death of Chatterton. He died at Bath in his 70th year, in 1821.

I have but few words to state further on the subject for the edification of my readers, and now to the point. The editor of the *Literary Gazette* has not thought proper to advert to the *ancient* writing on the back of the picture, of which no inspector besides myself has discovered the *initials* to be R. B. (*through my having made the writing more legible by the application of linseed oil*), and not R. N., as stated by Mr. Steevens. This circumstance alone is an inducement for me to credit the original assertion, that the player, *Richard Burbage*, was the painter of it : we have no proof to the contrary, and here the matter must end.



SIR JAMES BLAND BURGESS'S MINIA- TURE OF THE POET.

(Supposed to have been painted by Nicholas Hilliard.)*

“I was about to close my subject, I remember,” says Mr. Boaden, “with a very brief enumeration of the spurious, or rather falsely ascribed portraits, when the late Mr. Boswell brought a miniature to show me, with which Sir James Bland Burgess had entrusted him. It struck me to have been unquestionably painted by Hilliard, and to merit attentive examination. The account given of it by Sir James, is such as was to be expected from his candour and his taste. As no one can more truly appreciate such a possession, so no man could possibly say less to enforce its claim, and no other poet, perhaps, so little. I cannot do better than transcribe here the letter which Sir James wrote to Mr. Boswell, giving the history of the miniature which he had so fortunately recovered :—

“Lower Brook-street, June 26th, 1818.

“Dear Boswell,

“I send you the history of my portrait of Shakspeare, which I apprehend will leave no reason to doubt its authenticity.

“Mr. Somerville, of Edstone, near Stratford-upon-Avon, ^{uncle of the} author of the Chase, &c., lived in habits of intimacy with Shakspeare, particularly after his retirement† from the stage, and had this portrait painted; which, as you will perceive, was richly set, and was care-

* Nicholas Hilliard was portrait painter to Queen Elizabeth. The favour which he received from the Queen was continued by her successor, who appointed him by patent his principal drawer of small portraits. He died early in 1619.

† “The inquiry instituted at this date throws a strong and certain light upon the interesting question of the amount of Shakspeare’s property about five years before he retired to his native town, to enjoy in tranquillity the

fully preserved by his descendants, till it came into the hands of his great-grandson the poet, who dying in 1742 without issue, left his estates to my grandfather, Lord Somerville, who gave this miniature to my mother. She valued it very highly, as well for the sake of the donor, as for that of the great genius of which it was the representative; and I well remember that when I was a boy its production was not unfrequently a very acceptable reward for good behaviour. After my mother's death I sought in vain for this and some other family relics, and at length had abandoned all hope of ever finding them, when chance most unexpectedly restored them to me about ten days ago, in consequence of the opening of a bureau which had belonged to my mother, in a private drawer of which this and the other missing things were found.

“ Believe me to be,

“ Dear Boswell,

“ Yours most truly,

“ J. B. BURGESS.”

I here arrive at that part of my investigation in which I feel particular interest, through a thorough conviction of not having done justice to the subject in question in my former notice of it.

The costume of the portrait is of the period of James the first, and its resemblance to the other portraits of the bard supposed to have been done about the same time, I will endeavour to explain. The contour of the Droeshout engraving, and the one by Houbraken, the Janssen picture, and the Stratford monument, are, in the opinion of most critics, like each other, considering that they were done by different hands and at different times. Under these considerations we must in justice to the miniature admit it as an original portrait of Shakspeare, by whomsoever done.

The *hair* represented in this miniature closely resembles that of the Stratford monument; but in the painting there is a *tuft* of hair on the head, which seems to denote its being executed in the life time of

fruits of his genius and industry during the busy period of his life, extending from 1586 or 1587, when he probably first came to London, to 1612 or 1613 *when he quitted it.*—Vide Mr. Collier's “ New Facts regarding the Life of Shakspeare.”

Shakspeare when about the age of 48, and prior to the painting of any one of the presumed portraits of him. The hair of the miniature in quantity and character is also similar to that in Droeshout's print.

Mr. Boaden and myself in our former remarks made objections to the miniature on account of the *light* hair, whereas the hair of other pictures is dark brown* ; but that of the Stratford bust was originally painted *auburn*. Now it is a truth well known amongst barbers that auburn hair turns white or grey sooner than any other colour. It is also remarkable that the same view of the head is shown by Hilliard as is represented in all other portraits of the poet of that period ; it has also the same light and shade.

“ We may behold the face distinctly ciphering the heart,
And in it manners most expressly told.”

The objectionable space between the nose and mouth of the bust already noticed, is corrected in the miniature. I observe the pointed beard and *moustaches* are of the same character as in the bust, though much longer ; the features are equally alike in form though not of the same proportion ; the general outline of the head and face is strikingly alike ; but the brows in the bust have not been sufficiently defined by the sculptor, on account of their being originally represented by colour.

I have made choice of an engraving of the miniature, and another from the print by Houbraken, to illustrate this work, conceiving one to be as genuine as the other ; and I imagine the former was the original to which Gerrard Johnson referred in forming the bust.

* I am of opinion that the hair represented in Janssen's picture was not so dark before it was cleaned while in the possession of Mr. Woodburn. Restorers of old paintings are accustomed to subdue light parts to suit their own taste, as they term it—to give effect to the face. The hair of the Chandos picture may have undergone several dressings of Vandyke brown. Mr. Boaden has erroneously supposed light hair in paintings to turn dark by time.

W. H. IRELAND'S MS. FORGERIES.

A writer of recent date observes, that "the transcendent genius, combined with the sterling morality inculcated by Shakspeare's prolific pen, must uniformly have insured to him a train of admirers prior to the days of Garrick. The universal feeling of enthusiasm, however, that now prevails in regard to the works of our dramatist, may, in a great measure, be attributed to the efforts of our English Roscius, who not only appreciated the merits of the bard in the retirement of his study, but, by a wonderful display of talent in the histrionic art, delineated every human feeling with such irresistible force, that Shakspeare has ever since ranked the unrivalled master of the scenic art. We may consequently infer that no attempt at fabricating a portrait of the poet was ever resorted to by our progenitors, either with a view of exciting curiosity or realizing money through the medium of such an imposition." Later years, however, have multiplied specimens of this description, some of which I will now proceed to enumerate, not only for the purpose of amusing my readers, but that the lovers of Shakspeare may be on their guard respecting the purchase of paintings stated to represent the features of the poet.

I can appear in the cause only as counsel for each of my numerous clients, amongst whom will be found numerous counterfeits, *representatives* of the two *sexes*, and strange as it may seem, they have already been executed, that is, *hung*; some have been cut up, and some cut down, in the way of *dissecting*, while others were scalped and shaved, during a brutal act committed upon the *fair* ones, who have had *beards* set upon their *chins* by the virtue of *nut oil*, in lieu

of other *imposing* nostrums, all to be attributed to the mania for multiplying *genuine* portraits of the Bard of Avon.

Mr. William Henry Ireland, the youthful fabricator of the Shaksperian Manuscripts, made a rude pen-and-ink drawing, and enclosed it in a letter purporting to be written to Shakspeare's friend, *Maisterre Richard Cowley*, the comedian, as follows:—

“ Toe Maisterre Rychard Cowlye, dwellinge atte onne Maisterre Holles, a draperre, inne the Wattlynge-streete, Londonne.

“ Deareste freynde,

“ Havynge alwaye accountedde thee a pleasante and wittye personne, ande onne whose companye I doe muche esteeme, enclosedde I ha sente thee a whymscalle conceite, whiche I doe suppose thou wilt easilie discoverre; butte, shouldste thou notte, whye thenne I shalle sette thee onne my table of *loggerreheades*.

“ Thyne trewlie,

“ WILLIAM SHAKSPEARE.”

This epistolary specimen was among the earliest compositions handed over by the fabricator to his father, Mr. Samuel Ireland. The drawing was a rude outline from the Droeshout print, with various insignificant characters inserted at the corners, as well as on the back of the paper, to throw an appearance of mystery on the document, which was afterwards styled, by the believers in the manuscripts, a *witty conundrum*. In the confessions afterwards published by the fabricator, he states that nothing whatever was intended by those delineations, although the *cognoscenti* and enthusiastic lovers of Shaksperian lore construed such ridiculous ebullitions of his boyish pen into various abstruse significations, not one of which had ever entered his imagination when the drawing was executed. As this specimen of ingenuity had created some excitement and curiosity amongst the literary characters of the time, Ireland fabricated other documents, which created equal interest; but

unfortunately his father became one of the greatest dupes, and was ultimately made a laughing stock amongst his friends, to the great injury of the son, as they were never after friends.

Such constituted the first forgeries of Shakspeare's lineaments, which no doubt gave rise to the many specimens that were subsequently manufactured to satisfy the demands of Shaksperian enthusiasts.

MR. H. C. JENNINGS'S MINIATURE.

In February, 1827, Mr. Christie, the auctioneer, disposed of this miniature, which was painted in oil colours, to Charles Auriol, Esq. It was set in a concaved enamelled locket of gold, and had formerly been ornamented with jewels, until Mr. Jennings parted with it, together with a missal by Julio Clovis, to Mr. Webb, for the loan of six or seven hundred pounds. It was currently reported that Mr. Jennings had traced this portrait to the Southampton family. It is a work of the poet's time, and it does in a degree resemble the contour of the approved heads. On the background is painted æt. 33, which, if meant for the age of the poet, must have been affixed in 1597. The year previous, Shakspeare buried his only son, from which event we may suppose the poet would not have his own portrait so soon after painted in a *light dress*, which is that of the miniature. The expression of the eyes is similar to that of the portrait by C. Janssen.

It has been very much the practice with Shakspeare admirers to imagine portraits painted of that period with *bald foreheads* and *pointed beards* to be of him ; and I fear Mr. Jennings has formed his opinion on this trifle upon no other ground.





MICHELL STACE'S PORTRAIT OF THE POET.

The proprietor of the head in question was a bookseller in Middle Scotland-yard, who occasionally solicited attention to some portraits of the period of Charles and Cromwell. At length he obtained one with a goose-like expression, and bearing the name of Shakspere. The portrait I imagine to be copied by an unskilful artist from the picture by Zoest. Stace had it engraved in 1811, by Mr. R. Cooper* and in order to make it appear an *undoubted original* he gave certain particulars in print of its history, likewise an engraving of the house in which the portrait had been *hung up* some fifty years before. Stace bought the portrait of Mr. Linnell, who obtained it of Mr. Tuffing. At one time it was sold in Squibb's auction-room with the property of Mr. Graham, by whom it was bought of Mr. Sathard, host of the "Old Green Dragon," who had it from the landlord of the "Three Pigeons," near Shoreditch, whose daughter then living in Angel Alley remembered the picture forty-four years. In the course of time the sign of the Three Pigeons took flight, and that of "Peeping Tom" was put up in its place. I must in justice deem this Shakspere a mere *sign*; and I think that it ought to be "sent to Coventry."

Mr. J. T. Smith, in his memoir of J. Nollekens, mentions several public-house signs, Shakspere's as one, painted by Clarkson, which was suspended across the street at the north-east corner of Little Russell-street, in Drury-lane. It cost £500., and was for many years after exposed for sale for a trifling sum at a broker's shop.

* By the time Mr. Cooper had engraved the plate, the number of subscribers at a guinea each were 200.

MR. DUNFORD'S PORTRAIT OF THE
POET,
PAINTED BY ROBERT HOLDER.

“The *hood* makes not the Monk.”

The circumstances attending this portrait are interesting, inasmuch as they lay open the easy manner of imposing on the credulous.

In 1816, Mr. Britton published the following in a pamphlet (on the Monumental Bust of Shakspeare):—

“Very recently an extraordinary trick has been played upon the lovers of Shakspeare. A printseller* announced a newly-discovered picture† of him, closely resembling the ‘*statue at Stratford, and the print in the folio edition*’; and asserts, that upwards of three thousand persons, of *competent judgment*, concurred in pronouncing it ‘a *genuine portrait of Shakspeare, painted from the life.*’” The truth of the case is this: a wholesale vender and fabricator of portraits, of the name of Holder, bought an old painting of a person supposed to have been a Dutch admiral; and in its original state Holder submitted it to the inspection of several dealers in works of art, in order to discover a name for it, without finding one. Holder then bought a print of Shakspeare, and transformed the picture as nearly to it as he was able, without making his handy-work too conspicuous to be detected. He *shaved* the forehead, and discoloured the coat from light to dark. In the latter state, the fabricator sold it to Mr. Dunford, whose first act was to pronounce it a painting by Mark Garrard, and to invite the Royal Academicians, Sir T. Lawrence as one, to inspect it, and decide that point; but unfortu-

* Mr. Dunford, of Great Newport Street.

† Mr. Foster, a well-known dealer in paintings, sold a *copy* of this portrait to Edward Gray, Esq. of Hornsey.





nately for the owner, Sir T. Lawrence denied having said the portrait was an original of the poet, in contradiction to Mr. Dunford's assertion.

However, as the subject was with the owner a matter of pounds shillings and pence, he had it twice engraved, one plate was the full size of the original, by Mr. C. Turner; and a small one by Mr. William Sharp. The profit arising from their publication was very considerable.

The numerous Shaksperian collectors of portraits were subsequently invited to Newport Street to inspect the *original*; and George Evans, Esq. of Beckenham, in Kent, became the purchaser of it, by giving £100. and a great variety of pictures in exchange. At a sale of Mr. Evans's effects, the picture was repurchased by Mr. Dunford for forty guineas, for Mr. Cattley of Barnet. I saw the portrait there in a splendid ornamented gilt frame, set in another of mahogany, with a plate glass door. The sum Mr. Holder received from Mr. Dunford for the portrait was four guineas.

RICHARD COSWAY'S PORTRAIT OF THE POET.

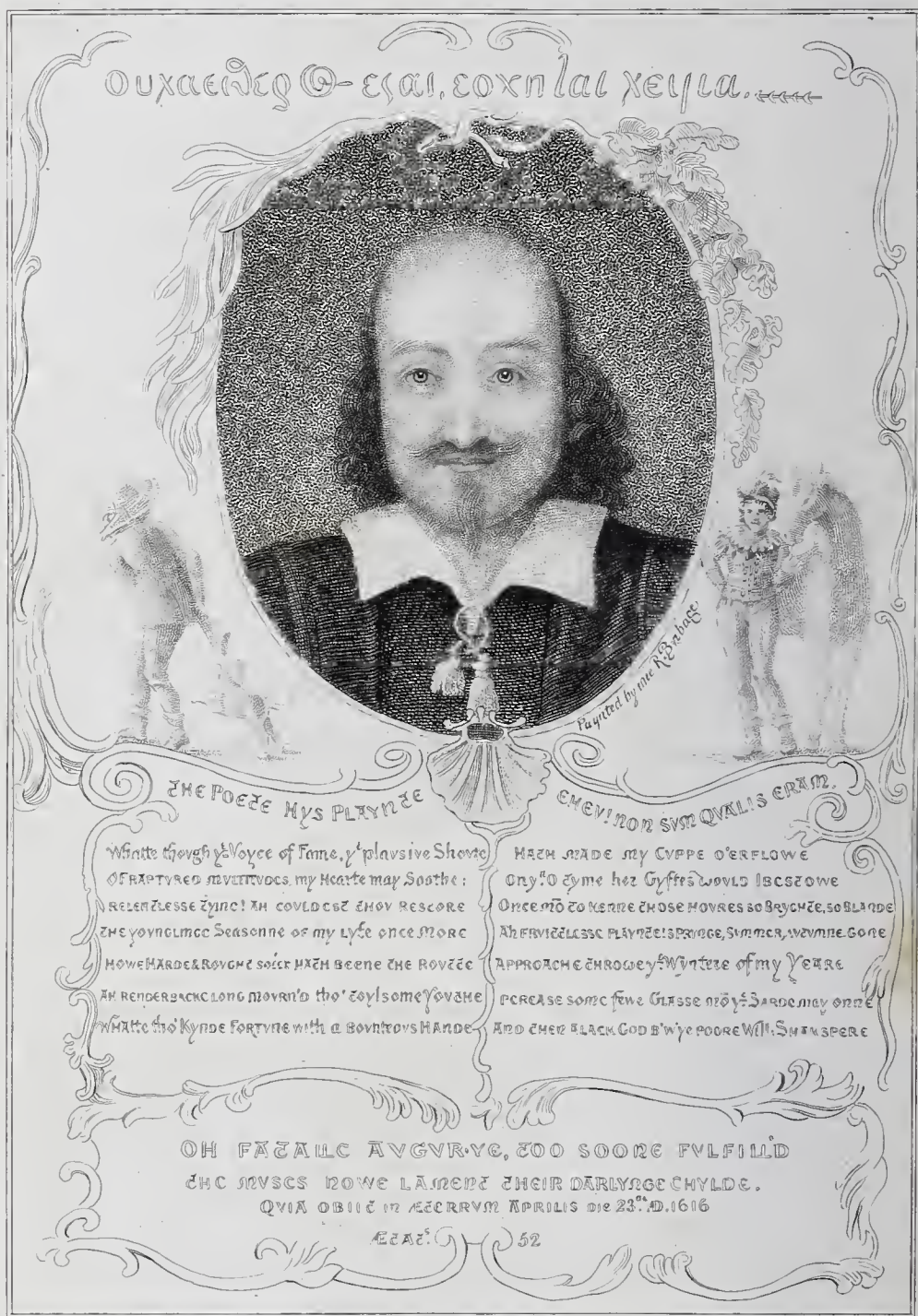
Since the decease of Mr. Cosway, I have seen the Shakspeare which that excellent artist deemed an *original*. Mr. Cosway, Mr. Boaden and Sir William Beechey were of opinion that the painting was by Zuccherò; but Mr. Smith, picture dealer of Bond Street, informs me, that in his opinion it was the work of Lucas Francois, a native of Mecklin, who died there in 1643. Mr. Cosway had the picture twenty-five years, yet we hear no more of its history; nor do I think it of sufficient importance to require further comment.

MR. GILLILAND'S PORTRAIT OF SHAKSPERE.

Mr. Gilliland purchased a picture at the Custom House, containing several well known portraits of the reign of Charles I., the King's amongst the number; also one of John De Witt, from a well known print by Gaywood. John De Witt was born in 1625, and his portrait represents him about the age of 40; so that the picture might have been painted in or about the year 1665. It is rather a curious circumstance that this portrait of Shakspeare, *one of the series*, appears also to have been copied from an *engraving* with a verse of four lines under it *not to be made out*, though I have never been able to ascertain the existence of any such engraving among all those said to be of the poet in this country. However, there is one very particular point worthy of notice, in the *style* of the *hair* and the *contour* of the *face* resembling the *Janssen Shakspeare*; it has also the very cut of the *beard*, but not an atom of the expression of the face. It is represented in a loose frock and a plain white collar.

The appearance of this picture in England of so recent a date as the year 1827, and its great age, are much in favour of the Janssen picture, which is a refined work of art, being an *original* of Shakspeare, though Mr. Gilliland's sketch is of the rudest character.





"The Earth hath bubbles, as the Water hath, and THIS IS of them."

W. F. ZINCKE'S

Farce of Raising the Wind, and Puffing-off his Portrait of Shakspeare on a Pair of Bellows.

Zincke was a pupil to R. Holder, and his first essay in commencing business on his own account was the aforesaid bellows, which will perpetuate his name in the list of fabrications as the "brightest invention," for which he received only five pounds, including the original letter, of which the following is a copy, appertaining to its *supposed history*, sent to Mr. Wivell.

"SIR,

"At a period when the world has been so frequently duped by the dealers in pictures, it may appear a vain attempt to introduce to your notice the portrait of a man, of whom (it has been asserted by some dogmatists) no portrait was ever painted.—Be the result what it may, 'I will a plain unvarnished tale relate.' A friend of mine accidentally strolling in an eastern quarter of the town, (to him a new scene,) found himself suddenly attacked by a violent pain in the lower region, and under the necessity of having recourse to summary remedy, he looked about for some place of public resort, and, fortunately found what he wanted, at his elbow.—He entered the house, and calling for a glass of spirits and water, seated himself by the fire, in a back parlour. After the lapse of about a quarter of an hour, his complaint abated, and, being one not accustomed to strong drink, he began to feel unusual drowsiness, and by degrees fell fast asleep. On awaking, he found himself chilly, and the fire nearly out; and looking into the corner for a pair of bellows, to revive the dying embers, his curiosity was excited by the door of a small low cupboard standing ajar, when peeping in, he thought he had found what he had been in search of, (viz. the bellows,) and eagerly snatching at them, the upper part severed from the lower, when equally great were his astonishment and gratification, after he had cleared away the dust and cobwebs, to find the portrait of the prince of the drama, surrounded by various inscriptions, stuck on the surface; he soon bargained for what the landlord considered as useless lumber, and triumphing in his good fortune, brought away a relic, rendered precious by the frequent fact of our bard and his jovial companions. The carving

of the letters which surround the head, (though certainly no proof of an able artist, but, rather perhaps the effect of the dawdling industry of some half-asleep tap-room lounge,) does at once (in combination with the fustian-like and profane attempt at wit, supposed to be uttered by Pistol, and quite consonant with the affected style of the time,) prove, if anything can prove, the genuineness of the article, and of its being a cotemporaneous production. On the subject I shall dwell no longer, but merely add, that if the price, ———, should coincide with your ideas, the picture with its appendages are yours.

“Sir, the above fiction accompanied the portrait to the first purchaser. It has since passed through several hands, but, its latest owner was the *great French tragedian*, *Talma*, who considered it as altogether inestimable, and enshrined it in a most costly frame and case.

“I am, Sir, your most obedient Servant,

“23d November, 1826.

“W. F. ZINCKE.

“P.S. As you may find some difficulty in deciphering the several inscriptions, being in a cramped antiquated character, and in some degree rendered indistinct by time and neglect, having conned them over frequently, I will transcribe them for you. Round the head are the words following: ‘Whom have we here, stuck on the bellows? The Prince of Good Fellows, Willy Shakspeare.’ Pains is supposed to lament the degraded fate of the poet. On the handle, thus:—‘Oh, curst untoward luck! to be so stuck.’ On the lower part, just over the place of the nozzle, Pistol in his usual mock lofty style, profanely alluding to the words of the 104th psalm, is supposed to reply, ‘Nay, but a godlike luck’s to him assigned; who, like the Almighty, rides upon the wind.’

“N.B. I have supposed above, that the carving of the letters appears to have been the production of some loiterer in a tap-room; it has since occurred to me, from the studding round the head to protect the edges of the picture, that the sons of St. Crispin must have been devoted to the Jolly God in those days, as they are even unto this day, for beyond all doubt the said studding is composed of cobblers’ pegs. Urgo said the artist must have been a cobbler.”

The first purchaser of the bellows was Mr. Foster; Mr. Allen the next, who sold it to Mr. W. H. Ireland for the sum of £80., with the proviso that it was a genuine portrait, which was to be tested by removing some of the paint; this was effected by Mr. Ribet, at Paris, when to the surprise of all present they found the countenance of an aged female under

false colours, a cap and blue ribbons being delineated beneath the represented forehead. Ribet immediately supplied a plaster to the *wound* he had made, and the picture was returned to Allen, and ultimately it was purchased by the celebrated Talma for a thousand francs. Mr. Brockedon, who had seen the picture before it was transported from this country, sent a letter to the Editor of the Literary Gazette for 1823, (to be found at p. 42,) stating his visit to Talma, for the purpose of undeceiving him. One circumstance he mentioned, that had escaped Talma's notice,—namely, “a close border of shoemakers' wooden pegs on the top of the bellows. Zincke had intended to excite the idea, that it had been in the possession of some cobbler, whose recollection of the bard had led to his thus honouring him, and who was supposed also to have carved the lines and quotations on the parts of the bellows top. The *treasure* was in a magnificent case of green morocco and gold, lined with silk, which had cost Talma a thousand francs. It was opened with almost as sacred a feeling as the relic thumbs and toes of saints are shown.”

It was said that Talma had refused a thousand pounds for his *dear* bargain. After his death, the picture bellows, &c. were sold without the *secret operations* being known, for the sum of *three thousand one hundred francs*, as a painting by *Porbus*. It was reported also that Mr. Charles Lamb, on being shown the picture, fell upon his knees, and kissed it with idolatrous veneration.

In 1827, the *cobbled bellows* picture was brought to England, by Mr. F. Wartelle, who *puffed* it over London as though it were, like himself, a *stranger*. I was honored by an inspection of it, and endeavoured to convince the proprietor of his error in *conveying “coals to Newcastle,”* but without effect.

Wartelle shortly after left the country with his

treasure, persisting in its being *de original portrait de Shakspere, peint a temps d'Elizabeth*.

It would be uninteresting to my readers in general were I to notice all the fabrications by Zincke. At the same time, I deem it necessary to put down the names of those whom I have described in my former publication as having purchased his productions—Dr. Hardie, Mr. Thane, Mr. Hamilton, Mr. Booth, and Mr. Broster, who, in 1827, bought a Shakspere of a furniture broker, fully believing it upwards of 200 years old, until I assured him to the contrary, for I saw it but four months before in the studio of Zincke, the painter of it; since which Zincke has availed himself of Hogarth's *hint*, exhibited in the print of “Old Time smoking of Pictures.” Zincke's personal appearance is that of Old Time, and he actually *smokes his Shaksperes* before he can turn them to a profitable account. And by this time I imagine, from the general supply of Shaksperes to pawnbrokers' shops and other venders, they must be as numerous as the Metropolitan police.

Mr. Foster in a note to me says:—“The information I could give of these mock original Shaksperes would fill a volume. I dare say that I have had thirty of them, but never attempted to palm them upon the public as originals, well knowing to the contrary. I never got more than six or eight guineas for the best, and I can assure you that I have found it difficult to persuade many of the purchasers that they were *not* originals.

“Poor old Zincke,” says Mr. Brockedon, “is grateful to the purchasers of his *memorandums of Shakspere*, as he calls them. He has attainments for which he deserves a better fate than to live by apparent deceit in their application. But his “poverty and not his will consents”; and he says that he often owes to his Shaksperes the morsel and the couch which preserve him from starvation and houseless exposure.

MR. T. WINSTANLEY'S SHAKSPERE,
PAINTED BY W. F. ZINCKE,

“How green are you and fresh in this old world.”

To the Editor of the Literary Gazette.

Sir,—Your having, in your last Number, noticed “the simple and beautiful Bust of Shakspeare, recently produced by Mr. Britton,” and your subsequent remarks upon the “uncertainty, not to say spuriousness, of all the likenesses of our immortal Bard,” induces me to trouble you with this.

I am in possession of a very curious Portrait of Shakspeare, one which I think is wholly unknown to the literary world, except a few friends to whom I have shown it since it became mine. I am aware that, as you observe, “Pictures have been discovered and asserted to be his portrait, without any sound pretensions to that character.” I am aware also of the prejudices against every picture now offered to the notice of the admirers of Shakspeare. I shall therefore merely describe my picture, and shall be very happy to be favoured with any remarks upon it, either from yourself or from any of the numerous readers of your valuable paper.

The picture shews only the head and a small part of the shoulders, the size of life; the dress is black, with a white collar thrown plain over the shoulders, and tied before with a cord and tassels; the portrait is under an arch, in the inside of which run the holly, the ivy, and the misletoe; under the portrait are two laurel leaves, on which are written, in old English character, the following lines:—

As Holly Ivie Missetoe, defie the wintrye blaste
Despite of chillinge Envie, soe thy well earned fame shall laste,
Then lette the ever-living laurel beare
Thy much loved name O Will. Shakspeare.—B. I.

A gentleman of this town, whose taste and judgment in works of Art rank with the highest, is of

opinion that the portrait is painted by PAUL VANSOMER ; it is in very fine preservation, and has every appearance of having been painted at the time of Shakspeare. I have no *pedigree* with it, Sir, having purchased it of a dealer, who met with it at a pawnbroker's, and knowing my fondness for Shakspeare, reserved it for me.

Possessing a Cast from the late Mr. George Bullock's valuable model of the monument at Stratford, I am enabled to say that, in character as well as feature, my picture is almost in every respect the same. I know, also, that many portraits have been manufactured into Shakspeare, and that very disgraceful use has been made of the style of Ben Jonson, in order to deceive the public ; but there is a simplicity of character, with such marks of originality in my picture, that I have no doubt but it will prove highly interesting to the many admirers of our " Gentle Shakspeare." I am, Sir, your constant reader,

And obedient humble servant,

THOS. WINSTANLEY.

Liverpool, 10th Feb., 1819.

R. HOLDER'S SECOND PORTRAIT.

At page 211 of my former publication, is the history of a Shakspeare, the property of the Hon. Thomas Liddell. This gentleman called upon me and said, that he had lately purchased a fine portrait of Shakspeare, for the sum of thirty-nine pounds, of Mr. Lewis, of Charles-street, Soho, but who could give no account of its history. Several judges of paintings had seen the picture, and considered it a true portrait of the Bard of Avon, which caused the Honorable Gentleman to set a price upon it of £500. On my first examination of the picture I must confess

that I was almost disposed to believe it genuine, until upon closer inspection, with *suspicion* at my side, for—

“ I perchance am vicious in my guess, as,

I confess, it is my nature’s plague to spy into abuses.”

I accordingly sent a letter of invitation to Mr. Holder, whom I did not know personally. On his appearance I mentioned my business, and on the name of Liddell being introduced, Holder readily confessed to having had the picture in his possession, and that it was in its *genuine* state as it then appeared; but, on our calling upon the owner of it, and on my pointing out certain parts which I deemed *new paint*, he reluctantly confessed to have done a *trifle* to repair “*specks*,” which amounted to *shaving the forehead—trimming the beard—giving sight to the eyes, and a ring to the ear*; all of which was proved in evidence by Mr. Bryant, the former owner of the portrait, who sold it to Holder in a very different state for two pounds.

W. F. ZINCKE’S FOURTH PORTRAIT.

“ We first survey the plot, then draw the model.”

This Shakspeare, which is the last I have to notice of the engraved portraits, was made by Zincke, “by the way,” as he terms it, “of getting an honest piece of bread.” So far as ingenuity and industry are concerned, this poor man deserved the price he obtained. On each side of the portrait he has represented two interesting circumstances related in the life of the poet, viz., buck shooting and holding horses at the theatres; and, to complete the delusion, he affixed the name of Richard Burbage as the painter.

“To be honest, as this world goes, is to be a man picked out of ten thousand.”

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N.B. The above were engraved expressly to illustrate Mr. WIVELL's "Inquiry" of 1827; they are all commented upon in this Work, and may be had of the Printsellers in London.

The *Autograph* of Shakspeare affixed to the Plates embellishing this "Inquiry," is copied from his Will.

